

K S O R

Guide

TO THE ARTS
OCTOBER 1983

1250 Siskiyou Blvd. Ashland, Or 97520 (503)482-6301



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Pat Rainwater is a well-known Rogue Valley designer who works with her partner, public relations consultant Gail Snow, in their Jacksonville studio, Rainwater-Snow. Their clients include Get Wet River Trips, Rogue Valley Medical Center, Rogue Valley Manor, and Livingston Manor. Rainwater-Snow also developed Southern Oregon's first food and wine festival, Vintage '83.

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K S O R

Guide

T O T H E A R T S
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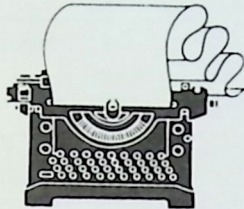
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FROM THE DIRECTOR'S DESK



Two Friends

Within the past two weeks two persons who have made a difference to the development of public radio in our region have retired from the scene. And if there is ever any doubt that an individual CAN make a difference both of their efforts provide such evidence.

Traditionally KSOR has worked quite closely with its sister station to the north, KWAX, located at the University of Oregon in Eugene. Because KSOR and KWAX are licensed to the State System of Higher Education, both stations have much in common. Similarity in programming is another strong bond.

Janet Kenney took over as General Manager of KWAX in 1979 and has negotiated her station through difficult years with gratifying results. In the face of occasional question even over the station's continued existence, Janet managed to implement a much needed improvement in the station's transmitter facilities and leaves KWAX this month with both a stronger signal, program service and community relationship than it possessed upon her arrival. And because public radio is only as strong as the stations which comprise it, all stations in Oregon are somewhat stronger for KWAX's successes.

Janet has also been a thoughtful figure in public radio discussions regionally and nationally. Her influence has been important and her contributions have been valuable. She leaves KWAX to devote full-time to completing her doctorate. We hope it won't be too long before public radio again has the benefit of her presence.

Another retirement also occurs this month. Some Guild members will recall meeting in early 1976 with Mary Dinota

who was then representing the Educational Broadcasting Facilities Program in the federal Department of HEW. Mary met with a half-dozen private citizens who were then struggling to form the Guild and listened as they described their hopes for a regional public radio station. In the face of the obvious questions over whether an area this size could support such a station, she listened attentively to their thoughts, offered constructive suggestions and apparently went away with the conviction that this was an area that bore watching.

KSOR's experience with Mary Dinota is not unique. The federal program to stimulate the development of public radio and television stations started in 1962 and Mary has been there since its inception. During those years countless stations have had the benefit of working with her as project officer. The experience has left them better and stronger. In some circles it is popular to characterize the federal bureaucracy as overpaid, underworked and ineffective. Doubtless there are areas of the federal government to which that aptly applies.

But on the individual level Mary Dinota puts the lie to the suggestion that it must be so. She has worked tirelessly and cared genuinely about the services that public stations provide. And as anyone who has gone through a negotiation with her on a grant award will attest, she has effectively represented the federal government's interests.

In short, she has done her job well. She has cared about the results of the application of the federal funds she has helped administer. And in KSOR's case the station has worked hard to grow to realize the goals that we all shared with Mary in that first 1976 meeting. The knowledge that she cared about our successes and failures has made a difference and helped the successes predominate.

And Mary Dinota, who might not too euphemistically be called the "fairy godmother" of many of this nation's public broadcasting stations, has been a central figure in making this program work. In the process she has touched the lives of millions of listeners and viewers throughout the country.

While Mary is retiring from the federal service she isn't exactly departing public broadcasting. She'll continue to be involved on a consulting basis and it's nice to know she'll still be available to help public broadcasters seek their potential.

But for the moment we'd like to salute her for a devoted, fully professional and highly successful effort. To all KSOR listeners she's been an important friend. And I suppose the nation's public broadcasting community as a whole might make precisely the same claim.

Ronald Kramer
Director of Broadcast Activities

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KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments and invite you to write or call us at (503)482-6301.

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Not ready to buy a season ticket?
Come to the Pops Concert!
If you like what you hear, we'll apply your ticket price
toward a season ticket!
Information at 482-6353



1983-84 Season

Pops Concert

Elgar
Pomp and Circumstance
Marches No. 1 and No. 4
Rodgers/Bennet
Slaughter on Tenth Avenue
Gershwin/Rose
Oh Kay; Funny Face
Bernstein
Fancy Free (Ballet)

Oct. 4 - Grants Pass
Oct. 6 - Ashland
Oct. 8 - Medford

Concert 2

Elgar
Cockaigne Overture
(In London Town)
Tchaikovsky
Piano Concerto No. 1 in B-flat Minor
Paulena Carter, Piano
Franck
Symphony in D Minor

Nov. 8 - Ashland
Nov. 10 - Grants Pass
Nov. 11 - Ashland



Performance Locations: All Concerts begin at 8 pm. Grants Pass: The Church of Jesus Christ of Latter Day Saints;

Concert 3

Mozart
Horn Concerto No. 2 in E-flat Major
William Coffendaffer, Horn
Britten
Serenade for Tenor, Horn and Strings
James Stenard, Tenor
William Coffendaffer, Horn
Beethoven
Symphony No. 8 in F Major

Jan. 31 - Grants Pass
Feb. 2 - Ashland
Feb. 3 - Medford

Concert 4

Wagner
Prelude and Love-Death
from Tristan and Isolde
Mahler
Songs for Baritone and Orchestra
Neil Wilson, Baritone
Schubert
Symphony No. 7 in C Major (Great)

April 5 - Grants Pass
April 6 - Medford
April 7 - Ashland

Concert 5

R. Strauss
Death and Transfiguration
Brahms
Concerto for Violin, Cello & Orchestra
Carol Sindell, Violin
Hamilton Cheifetz, Cello

May 8 - Grants Pass
May 10 - Medford
May 11 - Ashland

Medford: Medford Senior High School;
Ashland: SOSC Music Recital Hall.

Marian McPartland



Considered one of the great keyboard artists in the world of jazz today, Marian McPartland's virtuoso performances at the piano and her personal style of jazz have won her a large and enthusiastic following throughout the United States, Europe, South America and Japan. She appears in night clubs, on concert stages, at schools, on radio and television, and on dozens of records.

To McPartland, the role of women in the world of jazz is of particular importance, and she has written articles on the subject for **Esquire's World of Jazz**, and other publications in the Women's Jazz Festival. And **Halcyon**, the record label she founded in 1969, has issued a number of albums featuring women musicians.

McPartland herself overcame the obstacles typically faced by a talented female jazz musician—obstacles characterized by jazz critic Leonard Feather's widely quoted statement that "she has three strikes against her: she's English, white and a woman." Born Margaret Marian Turner in England, she was headed for a career in classical music when she fell in love with jazz. She left the Guildhall School of Music in London and joined a four piano act touring in vaudeville theaters. In World War II, she joined the USO and in Belgium she sat in a jam session with famed cornetist Jimmy McPartland who was in the U.S. Army Special Services. The two formed a small combo with a G.I. rhythm section and played for troops on the front lines. They were married in Aachen, Germany, in 1945.

After the war, Marian McPartland spent several years in her husband's quintet in Chicago before branching out on her own. "I was playing somewhat cornily when I came over here, and even then it took a while," she remembers of those early days. "I was a late starter. Jimmy always swore I would never learn how to swing; if you didn't, you never would, that was it. But he had to change his mind."

Jimmy encouraged her to form her own group, and she opened in New York in 1950 at the Embers Club. In 1952, the trio played what was to have been a two-week engagement at the Hickory House on 52nd Street, but they were held over for a full year.

The Hickory House became home base for Marian and her group until the 1960's. During this time as a trio leader, she discovered musicians like Brubeck's drummer Joe Morello; Gary Burton's bassist, Steve Swallow; and Bill Evans' former bassist, Eddie Gomez. More recently, her base has been the Cafe Carlyle at the Carlyle Hotel in New York, where she appears frequently to the delight of friends and fans.



McPartland has not forgotten her classical background entirely. She writes and arranges music and in recent years has appeared often with major symphony orchestras, performing favorites from the classical repertoire like the Grieg Piano Concerto and Gershwin's "Rhapsody in Blue."

Another activity which McPartland considers of prime importance in her life is her work in schools and colleges, playing concerts and conducting seminars and clinics. She treats these music workshops at schools across the country as part of her many engagements and is particularly pleased by the increasing number of college students who have become turned on to jazz, both as performers and listeners.

Marian McPartland concedes she is trying to make jazz the music of the masses. "It's always going to be a minority music," she admits. "It's something where you have to be curious and interested, not something where you can just put on a headset and walk through the street. You really have to pay attention."

— BB

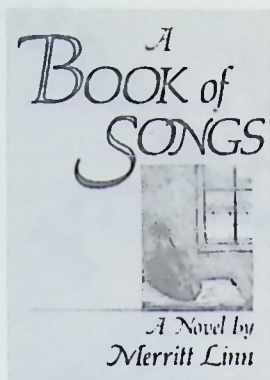


HOME COMING 1983

SOUTHERN OREGON STATE COLLEGE

SOSC's new football stadium waits, ready for Homecoming fans on Nov. 5. Join the fun and support the Raiders as they take on the WOSC Wolves at 1:30 p.m.

Call the Athletic Department (482-6236) now for ticket information!



by
**Barbara
Ryberg**

While most
holocaust stories
succeed in convey-
ing the horror
of history's

darkest moment, few succeed in a way that allows the reader to extend the event beyond history to that of possibility. Perhaps it is *A Book of Songs'* merciful lack of melodrama that gives the reader something more to reflect upon than hopelessness.

Merritt Linn places his narrator in a concentration camp manned by forlorn peasants, while a nameless war rages between two nameless powers. The camp is unusual in that its prisoners are mostly drawn from the arts, music in particular.

It is Sheleen the narrator meets first. He is the camp's leader, who says to the narrator, "Look around you; there is nothing to hoard and nothing to accumulate. We are all equals with the same future."

There is also a poet, stripped of all song but the bitterest, whose cynical insights serve as a reminder of what was. Of the camp's many musicians, he remarks that their captors are cultivated men who love fine music and "...it only follows that music lovers would save musicians."

Avron is a patriarchal figure and the camp "believer." He devotes himself to saving the child, a small boy whose presence in this place of death says all there is to say about a future.

The boy plays a tiny violin, which sends forth the frailist of songs, a lullaby. Avron urges the other men to save part of their bread ration, so the boy will not starve, explaining, "The only remaining spark of God lies buried in this boy. Why else would a child be roaming this wasteland?"

If the boy's song suggests the ancient ritual of renewal and hope, there is a counter song in this remarkable story. It is the one thrashed out daily by the camp's "orchestra," which is the shop where prisoners are made to hammer out deadly slivers of shrapnel from scrap metal. Ingeniously divided into musical sections and led by a "conductor," the song these machines play is one of death. In an ironic twist, the prisoners' survival depends on meeting their shrapnel quota.

Throughout the story it is Sheleen who sets the rhythmic pace of the deadly machines, who coaxes his followers to survive and so shows the narrator some of what it takes to be a leader. However, it is not for Sheleen to continue as camp leader. The narrator inherits the post, the responsibility allowing him entrance to realizations otherwise denied. Like Avron, the narrator seeks to protect the boy, savoring his song. "...that soars upward as a bird in flight...but is drawn inexorably back to earth...."

He teaches the child the possibility of escape to the "hills beyond" where there are children, a park, a promised land; in the process the narrator learns again what it means to love.

Disintegration soon overcomes the camp when rumors of enemy advances reach its borders. Now is the narrator's chance to escape and to free the child, exclaiming, "From now on I can trust only in myself...Avron can trust in God. I will trust in myself and the darkness...." Once the meaning of liberation becomes personal, to a God, a future, one's self, escape for the narrator and the child is possible.

Merritt Linn completes his allegory suggesting that there are ways out of hopeless situations, at a time when much of the world is in a hopeless situation. Of his book, he remarked recently at the annual Willamette Writers' Conference in Portland, that he "...wanted people to know what it means to be a risk...." He has done much more, making one hope to hear more from him in the future.



Sadie Chipp

Klamath



Glenda & Sadie Chipp

To call for an encore by the Klamath Youth Symphony, the appropriate phrase could well be: "Moore! Moore! Moore!" as in Kristin Moore, Eric Moore, Richard Moore and Carol Moore. Without the Moore family of Klamath Falls, which also includes Aaron Moore, the symphony, now in its third season, would probably never have been born.

Carol Moore, a music teacher with a bachelor's degree in violin performance, post graduate work in musicology and performance, and a new master's degree in library science, has taught music in Klamath both privately and for a time in the schools since arriving there in 1972 with her husband Richard.

An accomplished violinist, Mrs. Moore has performed with many groups, including the Peter Britt Festival and the local Plum Ridge Symphony.

Anne McGill, who assists her husband at farming in Klamath Falls, is a freelance writer and correspondent for the Herald & News.

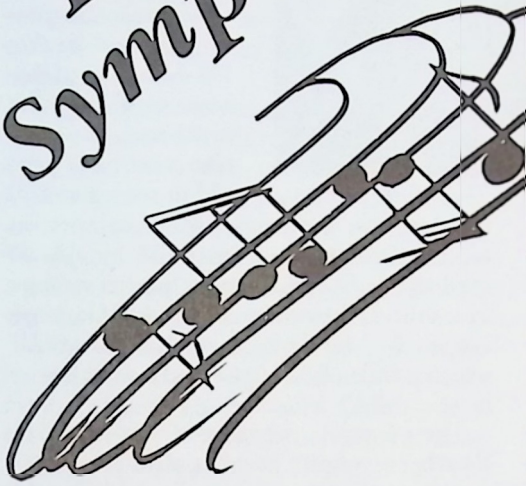
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Through the years, as her involvement with local young musicians grew, Moore began forming ensembles to give her students more performing experience. Still, she saw the need for a larger, more structured organization. Enter Richard Moore, Chairman of Civil Engineering Technology at Oregon Institute of Technology, and avid music lover. Along with long-time arts patron and fellow OIT professor, Jean Underwood, Moore began a grass roots support group among the parents of his wife's students. The goal was formation of a youth symphony for the Klamath Basin.

Working through the summer of 1981, the Moores and a small group of dedicated parents and patrons laid the groundwork for what was to become the Klamath Youth Symphony. By fall, an outside "professional" conductor had been hired and was auditioning young musicians.

**Text and photos
by Anne McGill**

Youth Symphony



Unfortunately, it soon became apparent to the symphony board that a local director could better serve the special needs and outlooks of the fledgling group.

The obvious person for the job was Carol Moore. Recalling those first weeks of symphonic conducting, she says, "I had conducted lots of church choirs and large groups before, but not in Klamath, and the difference with a group like this is that there is a very wide discrepancy in abilities. The hardest part is finding literature for everyone and still motivating the more experienced players."

Things began to fall into place, and after weeks of intensive practice, the time for the symphony's first concert drew near. Jean Underwood remembers the event with a smile: "They sat on stage and played straight through, flawlessly, and all the audience was applauding madly, and it had only taken 25 minutes! They had never

timed the program without interruptions! So Carol told the audience what had happened, and asked if they would like to hear the concert again. And once more, the audience applauded madly. So the kids played it all over again!"

The "kids" in that first performance were 23 young musicians, all string instrumentalists. By February of 1982, their number had increased to almost 40 and included the diversity necessary to stage a full orchestra. Carol Moore talks about that step: "It is even more tricky to bring in accomplished high school brass and woodwind players and motivate them."

But motivate she did, and come spring, the symphony was still gaining momentum. Along with the OIT Performing Arts Series, it sponsored a workshop for symphony members featuring cellist Carter Enyeart of the Philadelphia String Quartet. Mr. Enyeart subsequently performed as guest musician at the symphony's spring concert. It was quite an experience for the youngsters, some as young as seven, not to mention the pleasure it brought to the community members who attended the concert.

Such a double pronged benefit is exactly the one aimed at by the six-member



Carol Moore



Carol & Kristin

board of the incorporated symphony as stated in its declaration of purpose:

"Klamath Youth Symphony has been formed to promote and encourage cultural growth in the community by providing orchestra experience for youths of the Klamath Basin and surrounding areas."

Board member, Raenelle Zumbo, is quick to point out that the symphony is meant to support and supplement the music programs in the local schools, not to compete with them. She says it is symphony policy that each member must be enrolled in a music program in their school.

Symphony members come from the three local high schools, two junior highs, and various elementary schools. Young
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musicians have also travelled from such outlying areas as Tulelake, and even from as far away as Ft. Bidwell, California!

That's a measure of the dedication of symphony members who must also pay tuition of \$50 a year or \$20 a concert to participate. And they must be present at the weekly 1½-hour practice sessions. To join the symphony, a musician must be 21 years old or younger, and

have at least three years of experience on an instrument. They must also be able to read music, a requirement not as strange as it sounds now that so many children are taught by the Suzuki method of music which refrains from sight reading until later in the child's training.

The youngest member of the Klamath Youth Symphony to meet all the requirements is Sadie Chipp. Eight-year old Sadie cuddles in her mother Glenda's lap while her mom recounts their experience with the symphony. "When we moved to Klamath, Sadie had been taking Suzuki violin since she was three. When school started, I thought she might want to do something different—Brownies, Bluebirds, gymnastics—but she just kept saying, 'No, I just want to play my violin!' So I had to go track down a teacher. And that is how we met Carol Moore. And it was through Carol that Sadie joined the symphony."

Asked what she likes best about symphony, blond braided Sadie smiles showing tooth-fairy gaps, "The cookies at practice!" Does she want to continue playing music? The smile widens, "Oh yes, I still love my violin!"

The cookies and punch at practice are also a favorite of sixth-grader, Ian Woods. Ian, who also started his music career as a Suzuki violin student, now plays piano, oboe, and has had a brush with french

horn. Part of the first violin section of the symphony, Ian practices about 30 to 45 minutes a day. Asked what is hardest about being in the symphony, his brown eyes twinkle as he says, "Getting a ride to practice!" He seems to take performances with equanimity, including his solo performances during two concerts, in which he executed the Sietz Concerto No. 5. His favorite? "The Brandenburg." "Which one?" He moves to the piano, an air of concentration, then begins to play with precision. "That one . . . is that No. 3? . . . I think so . . ." He moves off to continue an interrupted game of dragons and dungeons, and the interview is concluded.

Two other members of the symphony are Kristin Moore, 13, who plays viola, and Eric Moore, 15, who plays trumpet. During the 82-83 season, the two Moore children were joined on stage by their "brother" Wolfgang Wirries, a foreign exchange student from Germany who brought his clarinet for his year in America.

How do the two older Moore youngsters (younger brother Aaron is not a symphony member) feel about the symphony and their parents' involvement? Kristin says: "The best thing about Mom being conductor is that you always know what's going on, you don't worry about forgetting anything!" Kristin also played in the Ponderosa Jr. High orchestra last year and says the main difference between the two groups besides the obvious one of who is directing, is that in the youth symphony, the musicians typically have much more musical experience than in their counterparts at school. She appreciates that. And she also appreciates how good it feels to perform with the symphony. "We worked all that time and then finally got to show the people what we can do. That's nice."

Eric has his own reason to be glad he is a member. Because ticket sales help keep the symphony solvent, all the members sell tickets to their performances. During one particularly hectic drive, the board

held a contest for the highest seller. Ken Embry of Ken's Music Store offered to reward the winner by trading his or her instrument for one of professional quality. The winner was Eric Moore, now the proud owner of a shiny silver Yamaha trumpet.

Symphony ticket sales the first year were carried out prior to each of the three concerts. With a successful season behind them, the symphony board decided to move up to season tickets for 82-83. At a price of \$6 for adults and \$3 for students and seniors, it was one of the best bargains around. And as a benefit during the season, patrons were treated to the talents of another guest performer, violist Betty Agent from Seattle.

Now the symphony is moving into its third season. Asked about the symphony's future, Carol Moore says: "I just can't imagine it dying. There is too much enthusiasm among the kids. And we've had tremendous community support." Then thoughtfully, she adds, "We could use more string players, especially cellists . . . and board members, we can always use board members."

She credits the hard working board with keeping everything on an even keel, taking care of all the business so all she has to do is concentrate on the music.

One thing seems sure about the Klamath Basin's freshest, youngest symphony, its participants and its patrons just keep on coming back for Moore . . . more! ■



Ian Woods

Part II: Mexico - Two Artists

Susan Ocampo

by Betty LaDuke

In 1982, Betty LaDuke visited Fanny Rabel and Susan Ocampo in Mexico City where she studied the lifestyles and work processes of the two artists. A discussion of Rabel's art appeared in the September Guide. In Part 2 of this two-part series, Betty LaDuke discusses the work of Susan Ocampo and adds an Epilogue drawn from her return visit during Summer 1983.



There is a remarkable transition from Susan Ocampo's early work and somewhat stiff self-portrait painted in 1960 to her more recent paintings and prints which reflect a torrent of released energy and abstract movement. Susan, the only daughter from a family that she describes as "middle-class and conservative," had to overcome her parents' opposition in order to begin studying at the San Carlos Academy of Art at the age of 16. During her three years of formal study from 1962 to 1968, the traditional emphasis was on figure drawing and painting, but by the end of her third year she began to sense that she wanted to do "something different."

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Susan was married in 1966 to an art student and both were given scholarships in 1968 to continue studying in Paris for one year. Besides studying printmaking at the Hayter workshop (in Paris) and exploring innovative etching techniques, they also travelled and visited museums throughout Europe. Study and travel were important formative experiences for Susan,

reinforcing her desire to "do something different", something vanguard." At this time she began to break away from the figure, and rhythmic circular and flat abstract shapes were to become the central motifs of her images in print making as well as oil painting. Upon returning to Mexico her work continued to evolve in this new direction.

In a series of line engravings on plastic, approximately 18 by 24 inches in size, that Susan is currently developing in her studio, her "obsession with movement" is clearly apparent. At times the twisting and turning curved lines seem to grow from the plate or paper edge, which serves as a horizon and taper somewhat like a massive column of smoke or dust storm, as in "All the Earth." In another engraving of this series, "The Lonely Ones," three individual twisting

columns of curved shapes arise from a broad horizontal border, and are intersected by a horizontal bar. Since the multiple curved line segments that compose each column are also shaded by the use of short, horizontal strokes that pursue the length of each curve, the total impact of the image is sculptural. The sharp whiteness of the paper pierces through the spaces between the solid forms which are printed in a dark brown ink.

Although Susan's oil paintings are composed of the same energetic curved strokes, the result is less sculptural as the curved black outlines filled in with orange-brown and blue-gray hues are kept close in tone, creating the feeling of an overall, dense land mass through which no light can penetrate. Susan's main emphasis at this time is mostly on the development of a print series which she is preparing for an exhibit.

About her personal life Susan says, "I give my complete self to my art. If I had to work, take care of children and a house, I couldn't paint or produce prints." Susan's studio is spread over several rooms of an entire small apartment that her parents own and formerly occupied. She is able to work there every day, confined primarily to the hours between 8 a.m. and 1 p.m., between driving her two young children to school and picking them up. Susan feels that as an artist she is respected by male artists whereas in a marriage, the "man likes to impose himself."

Susan had her first solo exhibit in 1977 and has continued to exhibit and participate in many group shows. She is well integrated within the gallery system and experiences substantial sales of her work.

Concerned with other artists and their problems, she also speaks enthusiastically about a potential, Mexican government-artist-sponsored future Center of Culture that will be like a "living museum," where artists from all over Latin America who are facing militarism and persecution can come to live and work. Meanwhile as she continues to develop her personal imagery as an artist she not only expresses her concerns but participates when possible (as with support of the Nicaraguan revolution), in national and international political issues.

Epilogue

Approximately a year later, while passing through Mexico City in July of 1983, I was once again invited to Fanny Rabel's home, this time for a dinner party event which included ten of Fanny's feminist or artist friends, as well as Susan O'Campo. During this cool stormy evening, our bodies were warmed with rum and coke, hot quesadillas (tortillas and melted cheese), and the conversation which centered around our mutual concerns and the development of Mexico's feminist organizations.

Much to my surprise, Fanny's viewpoint, "When I paint I don't know if I'm a man or a woman, I'm an artist," was not shared by all her younger generation, or friends. Several of them had recently lived and studied in the United States and France and had gained a historical perspective of feminist issues as it reflected upon their own lives as women and artists. Some expressed the viewpoint that the women's movement in Mexico had as yet not evolved beyond a small elitist group because of: the extreme class differences and needs of urban vs. rural; Indian vs. Latino women; fear on the personal level that identification with feminism would lead to ridicule and inability to attract a spouse; and factionalism and lack of a coherent or unifying philosophical base.



All the Earth

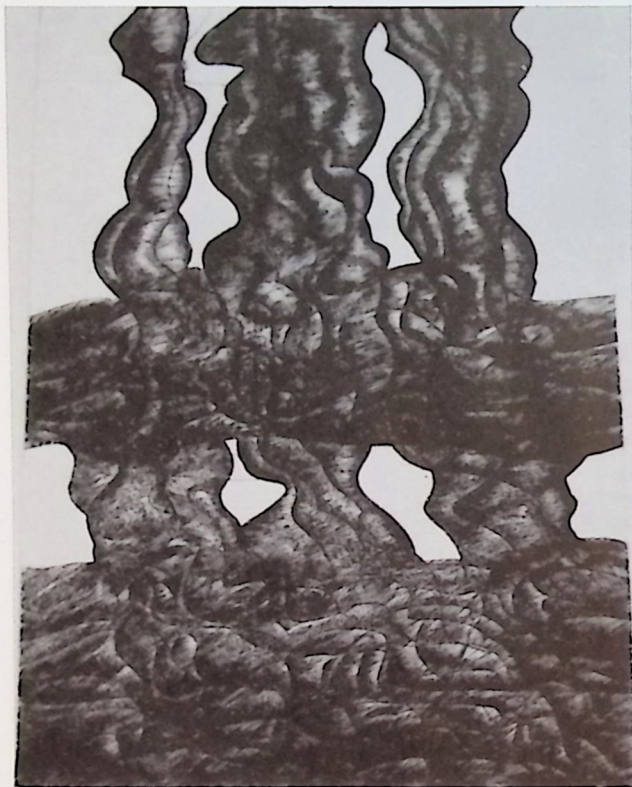
Further conversation revealed that during the past few months a quiet revolution in the art education of eight students had been taking place as Monica Mayor, one of the guests and a prominent feminist artist, had finally received the opportunity to initiate Mexico's first Women and Art class at the National Fine Arts' school. Monica's background was unique as she had completed, besides her formal art training in Mexico, two years of study at the Los Angeles Women's Building, which included classes with Judy Chicago, Susane Lacy and others. During this period her husband, also a painter, had accompanied her to Los Angeles, holding non-demanding jobs which allowed him time to paint, while supporting them both. Therefore, Monica was able to study full-time, develop the content of her new imagery in the media of collage and photography as well as organize curriculum materials, slides and books for her future Women and Art class.

Upon returning to Mexico City, it took Monica a year before she could find a teaching job as she was determined that her unique contribution was not through teaching conventional studio art classes, but in presenting a woman's perspective of art history. Her proposed Women and Art course, once accepted at the National Fine Arts School, was optional, and during its first presentation only eight women had risked this new learning experience. Meanwhile, Monica had also initiated her own historical research of Mexican women artists which had now broadened the known names from a mere handful to 400.

Monica explained that during the night of Judy Chicago Dinner Party project's formal opening in 1978 at San Francisco's Museum of Modern Art, a simultaneous commemorative program had taken place in Mexico City which honored Mexican women's achievements. Most of the women participating in the program were from a

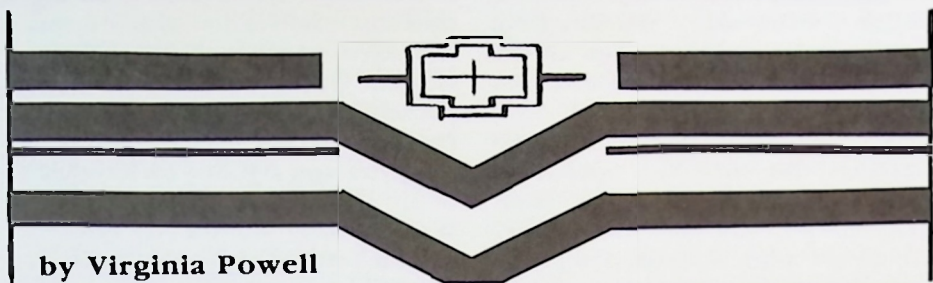
variety of academic disciplines and not artists. Since then, Monica's students have all been exposed to slides of the "Dinner Party" project. Monica's class will not only offer them an awareness of their own national and international art history but also the potential of utilizing a feminist perspective for creating their art.

I felt that Fanny's dinner party was a special event for myself as well as the others, since many of her friends were meeting, sharing and discussing their views and experiences for the first time, raising individual and collective consciousness about the interrelation of artistic expression and feminism.



Betty LaDuke teaches art at Southern Oregon State College. She writes about art and artists from observations made in her travels.

Mother Earth's Children



by Virginia Powell

STORYTELLING ON THE COAST

Four years ago, before the time of the winter powwow and potlatch, a group of Indian storytellers gathered in the Coos Bay area to talk among themselves. The Coos, Aleut, and Nez Perce spoke of their stories as a vast wealth of treasure handed down from generation to generation. "I wonder," said one, "how the children visualize our stories. Surely, it cannot be in the same manner as the elders."

They talked at length and one after the other agreed that Indian children, raised in today's non-traditional families, could not visualize Grizzly Bear and Coyote, and other characters of Indian legend. They had never seen Raven or shivered in terror when Dark Lady appears.

The storytellers realized they had the power to keep tradition alive among fifty tribes and twelve hundred young Native Americans on the southern Oregon Coast from Florence to Brookings. They decided to form a drama group, "Mother Earth's Children," to create a visual as well as an oral experience for its audience. To preserve the original concept of a storyteller, the storyteller would be the only speaker, but other members of the group would be inter-

preters. The interpreters would use no dialogue but rely on actions and appropriate shouts and screams to interpret the storyteller's words.

Involving the children was to be important to the storyteller and the interpreters, but the stories would not be changed enough to lose their authenticity.

"Stories are not told traditionally," explains Esther Stutzman, one of the original storytellers. "We take the traditional stories and make them understandable to kids." The language is contemporary and the interpreters perform the functions of the traditional storyteller whose every action and gesture had a specific meaning to the audience. "Of



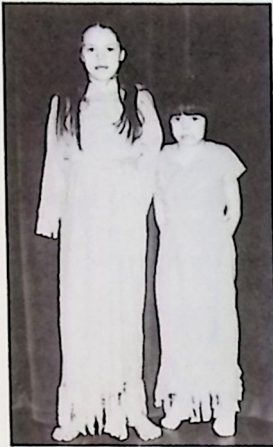
Dark Lady who steals & eats children

course, with an older audience we can be traditional."

"The storyteller directs everything that is going on," Esther adds. "The nice thing about it is that no one is boss or the spokesman. We are responsible for our own stories."

It was important to the storytellers and interpreters that their new method be approved by the elders. At their initial performance at a North Bend powwow, they were pleased when a toothless smile let them know their performance had been accepted.

Their repertoire expanded along with the viewing audience. "We began to do assemblies. 'Mother Earth's Children' has performed at every school up and down the coast." Esther smiles, "It's easy to play to kids. There is no difference between performing for a crowd of three hundred than it is to play to twenty."



Shannon & Heather

One of the reasons for the theater's popularity among school children is the method used to involve members of the audience. Each storyteller invites three or four children to participate in

the action with the seven regulars (six women and a man) of the mobile theater. And if the youngsters prefer to remain in their seats, adults in the audience may find themselves transformed into buffalo or villagers. Often, both students and their teachers will fall under the spell of the storyteller and the stage is crowded with neophytes eager to portray the lazy children of an ancient Coos tribe or roam the Wallowa Valley with the Nez Perce.

There's exciting adventure as the audience interacts with two of the more rambunctious characters from the Nez Perce story "Why There Are No More Grizzly Bears in Wallowa County." Twice during each performance, Grizzly Bear and Coyote (Lucy Cox, an Aleut and Jim Thornton, Cheyenne) rush into the audience from center stage. Their antics, complete with a generous amount of grunts, groans and maniacal laughter, delight the children. Some of the youngsters, caught up in the fantasy, shout to the pair, "You don't scare us," or whisper to their peers, "Do they scare you?"

Children too shy to accept an invitation to become part of the Grizzly Bear story or one of Mrs. Skunk's brood of seventeen, or any one of a number of roles, still have a last minute opportunity to participate. A storyteller suggests to her young audience that photographs taken with a favorite character is a special treat for all of the kids following the program. Relying on twentieth century persuasion, she tosses the word out to the crowd. "Wouldn't you like to be a movie star?"



Storytellers & Interpreters

Other things remain traditional. Because the Grizzly Bear tale originated with the Nez Perce, it is known as Rob's story. Rob Collier, a Nez Perce and one of the original group, has moved from the Coos Bay area. To maintain tradition and still not lose the story, Esther Stutzman of the Coos tribe, asked Collier's permission to tell the story of Grizzly Bear and Coyote. "Stories from other tribes are told only with permission," says Esther.

Several tribes are represented in the theater group—the Karok, Cheyenne, Aleut, Nez Perce, Apache, Shoshone, Seminole and Coos tribes, but so far, the role of storyteller is limited to the Coos, Nez Perce and Aleut. Soon the Karok and Shoshone may follow. "It takes time to gain confidence."

Delores Caldwell, a Karok, began her duties with "Mother Earth's Children" as a curtain puller. She has since been promoted to interpret a villager and a "terrific grandmother." Delores is not yet ready to trade her role as interpreter for that of storyteller, but her tale of "Bobcat" is one of the best.

One audience favorite is the Aleut story of "How the Raven Turned Black" as told by Lucy Cox. "Winters are long in Alaska," Lucy tells her audience. "Old people tell stories to the young people when there is nothing else to do." As Lucy continues her story, the costumed characters perform their interpretations on stage.

Behind them, a white sheet with ten fir trees and a cluster of blue and violet clouds, represents the world of nature. Though the forest setting doesn't change, each story uses simple props to create its own scene. A variety of baskets, a stick, a piece of cloth are all that is necessary. Earth colors dominate the stage in the props and the costumes. The buffalo herd wears rust and browns. "Costumes?" remarks Esther, "You name it and we can make it." Paper mache, yarn, and fur are used, but most of the theater's costumes are the result of the group's ingenuity and skill.

"Mother Earth's Children" does not restrict its performances to winter powwows, school assemblies and Indian Education Days. This summer's itinerary

included appearances at National Indian Education Conferences, Powers Indian Education Powwow, Cow Creek Powwow at Upper Umpqua Falls, and Coop Summer Camps at Lobster Creek.

The mobile theater covers hundreds of miles in a year. Costumes and props are packed in boxes and travel with the performers. "Mother Earth's Children" will provide an assembly for \$100, which is paid by Indian Education funds. "We will go outside the area for two hundred dollars," says Esther. Monies received for assemblies are used for costume repair and mileage. And because some of the six regional districts match monies provided by the state Indian Education funds, the theater is also able to donate \$100 to each South Coast Indian Education program, which then awards scholarships to outstanding Indian students.

The original concept, born of a desire to share authentic Indian stories with children from non-traditional families, has flourished under the nurturing care of "Mother Earth's Children." Grizzly Bear, Raven, Dark Lady and others reach from the past to bring their stories to youngsters of all ages. And, as Esther says, "We don't pretend to be experts, but we are the only Indian theater in the Northwest with kids."

Virginia Powell is a freelance writer who follows the arts on the Oregon Coast.



Esther Stutzman

The Dream Begins



Everywhere—in work and love and family—reflections return the gift of light.

Nowhere is this more true than at the Oregon Shakespearean Festival, which reflects not only the wick of culture in the plays it produces, but the radiance of its own history as well. Until now, only those who have been a part of the company, either as performer, technician, administrator, and in some remarkable way, even as an audience member, might have come to know this more intimate emanation, this feeling of family.

But a videotape documentary, "The Dream Begins," may remedy this situation. The half-hour program documents the founding of the Festival in 1935, its growth

until World War II when it closed for six years, its reopening in 1947 and the dream which underlies it all.

The program takes aim at the core of the dream's anatomy—the friends, life and vision of Angus Bowmer. If sparks are generated as the flint of the story strikes the steel of the medium, then a flame may ignite in the viewer. Real cognition comes best in this way.

The making of the documentary, like the Festival, had humble beginnings. It was to be, simply, a kind of oral history of the early years, without a great deal of cinematic polish to develop the story line. A modest budget had been allocated by the Festival for a few hours of videotaping and a few

hours of post-production in an editing booth. That's all.

It was reminiscent of 1935 when Angus Bowmer, a young college professor at Southern Oregon Normal School (now Southern Oregon State College), his first wife Lois, and a few students and townspeople produced the first Shakespearean Festival during Ashland's Fourth of July celebration. Three performances of two plays were mounted with a budget, relative to the task at hand, at least as modest as the funding for the documentary.

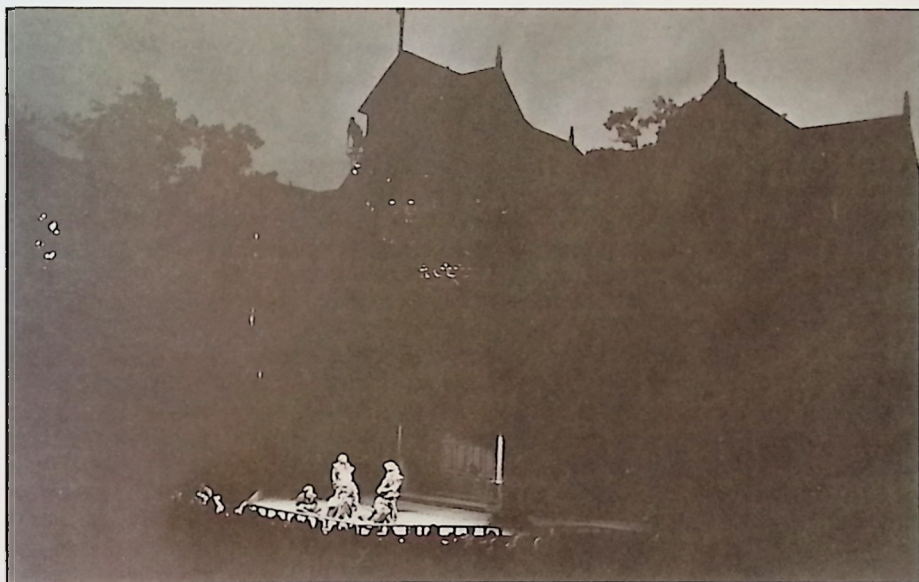
Costumes were made largely from donated used clothing out of countless attics. Lights were loaned. Angus and the people closest to him worked endless hours, doing whatever it took to stage the Festival in a little more than a month on a shoe-string budget with only a handful of trained actors. The founding of a major theater in a rural area came about not only because of the determination and abilities of this unusual group, but also through the cooperation of a deity known as "timing."

America was climbing out of the Depression, and as Maxine Hunnell, one of the principals, said, "We as young people didn't have the money to be doing things, and this was really our entertain-

ment." Bob Stedman, one of the most important contributors in those first years, was in Ashland only because he had run out of money to attend school at Oregon State. "It was *the* time to do it [begin the Festival]," he says.

Ken Boettcher and I, the documentary's producers, writers and editors, are indebted to the same deity. Ken, who has eleven years of experience with video production (and who directed the show with my assistance), was involved in the project for much the same reason as Bob, Maxine and many others were involved in theirs. He was out of work and needed something to do. Like our predecessors, he worked for nothing. That is, he was not reimbursed with money. His payment came in much the same way that their payment came. As Bill Cottrell, an actor and director, said, "There was nothing to hold the company together except camaraderie and pleasure in the work we were doing." Local people were willing to work for nothing, and from early on, talented people from outside the Valley also joined the ranks of the overworked, underfed and joyously happy.

We were equally fortunate. Ken made connections with Versatile Video Inc. through Bob Campbell and Bijou Produc-



The modern Elizabethan stage

Hank Kranzler

tions in Medford. VVI is one of the largest video production companies in the San Francisco Bay Area. Their equipment is state-of-the-art. Their fee was nothing. All they asked in return for their services was that the Festival listen to their proposal to videotape Festival plays for possible airing over cable networks. Margaret Rubin, the Festival's Director of Information and Education, and the documentary's executive producer, agreed. Two solid days of shooting were then set, because, with the exception of Angus and Lois, nearly all of the principals of that 1935-1947 period are still alive and living in the Rogue Valley.

Each of the eight principals from the early years were interviewed by their modern-day counterparts at the Festival—in a location which best established the activity they shared.

Costumers Audrey Stedman and Maxine Hunnell were interviewed by Costume Shop Manager Carole Wheeldon and Resident Costume Designer Jeannie Davidson in and around the costume shop.

Bob Stedman, who was both Technical Director and actor, was interviewed in the light shop by Senior Stage Manager Peter Allen, who has an extensive background in lighting. Bob was also interviewed on the Elizabethan Stage by Production Manager

Pat Patton, who came to the Festival 20 years ago as an actor.

Elliott MacCracken, who wired the 1947 stage, and is currently a member of the Red Coats (an organization of volunteers who assist the house managers), was interviewed behind the seating area in the Elizabethan Bowl by House Manager Candy Rystrom.

Actors George Smith and Dorothy Pruitt were interviewed by Richard Elmore and Joan Stuart-Morris, both of whom have been members of the Festival's acting company for many years.

Otto Wilda was the Festival's first Art Director when the Festival was revived in 1947 after the war. He was interviewed by Resident Scenic Designer Richard L. Hay in the Festival's Exhibit Center.

Bill Cottrell was one of the finest actors the company had. He was also the only other Producing Director in the Festival's history besides Angus and Jerry Turner, who interviewed him in the seats of the Elizabethan Theatre.

The two days of shooting concluded, as perhaps they should have, with Margaret Rubin interviewing Angus' widow, Gertrude Bowmer, on the stage of the theater which wears her husband's name.

Ken was our videographer, using one of the best cameras made and a sound and technical crew provided by VVI. We roamed from site to site, interview to interview in the warm May sun. There was real excitement in the interviews, as one generation questioned another. Anecdotes abounded about everything from the Teensy Weensy Theatre (which was the Bowmers' breakfast nook where plans were made), to sets which collapsed on stage, to "tights" which had previously been WWI Army long johns.

Although much of the early years were filled with laughter and a marvelous kind of fatigue, other elements emerged, primarily surrounding the year 1940 when Angus, due to his recent divorce from Lois and a feeling that the political and economic climate was not right, chose not to produce the Festival. But the Festival Board voted to continue that year without its founder.

Bill Cottrell and Lois both came up from Hollywood at the Board's request to produce the Festival. Even though a fire



Angus Bowmer

Hank Kranzler

backstage ruined many of the costumes that year, the season played to its conclusion with a good degree of success. After that, the stage was dark throughout the World War II years.

Angus was approached by the City in 1947 and asked to start the Festival again, which he did, largely with the help of Gertrude Bowmer and Otto Wilda. The growth of the Festival has continued uninterrupted ever since. This year it won the Tony Award for consistent excellence as a regional theater.

Ken and I have won no awards. We didn't have a fire backstage. There was no divorce. But we did, in our own way, turn Army long johns into tights, battle our own sense of futility with determination and laughter. We did, as had our predecessors, become family.

We saw early on that we were not only producing a documentary, we were busy bonding in much the same way we imagined those wonderful people who comprised our subject had fifty years before. It was in a special way that necessarily includes and forgives each other his trespasses.

We fell in love with our work, with the people whose faces we came to know so well, watching them hour after hour on the small television screen. We screamed with excitement when we first looked through

the eight-millimeter footage shot in 1935. There was Angus, a young Angus, the man with the dream of a festival, of a year-round company, of a way of treating people that made them want to give their best.

We anguished over the missing footage, filming backstage and of performances that Bill remembers shooting. We were like children with a buried treasure when Gertrude called and said she'd found a tin box "with some film in it" in her basement. And we were disappointed when the treasure was just Angus' trip to Europe in 1936.

We haggled over a single sentence for half a day. We misplaced everything from stopwatches to pens to staplers to Beta tapes. We began to get hungry at the same time, and tired. Sighs and yawns came in

(contd. on page 45)



Christopher Briscoe



Christopher Briscoe

Interviewing Bill Cottrell and Jerry Turner

Taking Turns

A Song for the Founders of OSF

by Joe Kogel

Our roots were small
But our roots were great.

America in the 30's
and it was your turn
to make the world.
It was your turn.

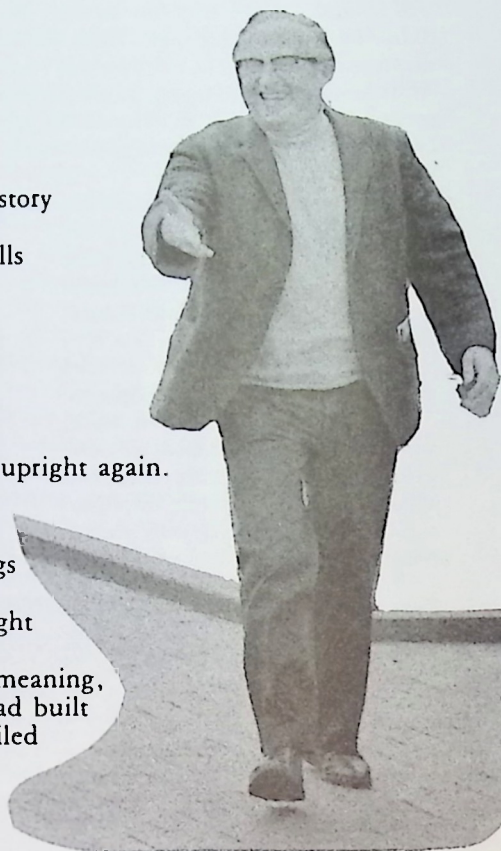
Dollars were scarce
but dreams were not.
There was no stock market of hope
a continent away
controlling your destiny.
You were the brokers of your vision
You were the parents of your own history
that gleaming necklace of nows
that emerged in the womb of the walls
of Chautauqua

There you tamed your woes
with each other
with long hours on the lawn
in the shade, sewing. Painting,
stooping with a brush in your hands
You thought you would never stand upright again.

With laughter
and vats of spaghetti
and peanut butter and scrambled eggs
at dawn.

With words, hundreds of years in flight
from folios to Folgers to you.
Reciting these iambic messengers of meaning,
you baked on that stage the WPA had built
Your fair northwest complexions broiled
in the southern Oregon sun
Because every June and July
You were preparing and panicking
Straining and starving, and aching
to give them something
they'd never seen before:

Shakespeare in the wilderness
amongst the manzanita and madrone
beneath Signus and Scorpio
Shakespeare from the mouths of babes
and students and seamstresses.
Shakespeare from the best of you
to the rest of you.



You had everything you would ever need
 Beneath those trees, the treadle machines
 singing to each other
 as effortless and happy as you were
 They sang stitches into flannel
 Hammers hollered nails into benches
 and the music of a theatre being born
 filled the sacred shell.

The quiet featherweights
 Their long extension cords
 like trains, like manes
 listened to you listened to each other
 and your fingers fed them unbleached muslin
 like there was no tomorrow.

It was your turn
 to ignore the elders
 who would not believe
 you could do what you did
 with the scraps of time
 you called your lives.

You quilted your selves
 one to another
 from dusk til dawn
 in the breakfast nook
 Your lives, a patchwork
 of ambition, ability, love and luck
 joined forever, every summer:
 Gus, Essie, Bill, Bob and Audrey
 Maxine, George, Dorothy, Eliot, Otto.
 And Gertrude.

We of the future ride a relative
 of your mare. The one you straddled
 through simple obstacles-fires and floods.
 And treacherous ones, human ones:
 Broken fraternity,

It's in the eyes, you can see
 the similarity in the eyes.
 The mouth and manner, too.
 But mainly, the heart.
 We are a live ringer,
 a no-mistake-about it descendent
 of the legacy of the lawn

We are proud of you
 who were proud of yourselves.
 We are grateful to you
 who were grateful to each other.
 We are you
 We, whose turn has come
 to make the world.



PROGRAMS & SPECIALS AT A GLANCE

Spider's Web returns to the airwaves, with more stories of adventure for children and adults alike, Mondays and Tuesdays at 4:30 pm.

A Canticle for Liebowitz follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the earth. Based on the classic novel by Walter M. Miller, Jr., the 15-part series airs Tuesdays at 9:30 pm.

Marian McPartland's Piano Jazz IV features host McPartland in performance and conversation with famous guest artists, encompassing the full range of jazz piano. The series airs Fridays at 4 pm., beginning October 7.

The San Francisco Opera presents highlights from the 1982 fall season, featuring many of opera's most famous singers and conductors. The 9-part series airs Saturdays at 11 am, with an early curtain at 10 am for the October 1 and 29 performances.

Music from Europe
European orchestras, including the Berlin Philharmonic from its 1975 season. The 13-part series airs

The Hitch-Hiker's
fun at contemporary science fiction genre, in this encore series. Mondays at 9 pm., beginning

They Called Me G
life of an actual historical figure, John Burgoyne, a commander during the Revolutionary War. The 13-part series

The Pittsburgh Symphony
twenty-six concerts from the 1982-83 season. Music Director Andre Delmonte. October 24, airing Monday

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Brahms Banquet	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 900 Seconds
1:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
3:00 8x10 Glossy	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
4:00 Siskiyou Music Hall	2:00 Music Mountain Pittsburgh Symphony (10/24)	2:00 Chicago Symphony	2:00 Music Mountain Pittsburgh Symphony
6:30 All Things Considered	4:00 About Books and Writers	4:00 Horizons	3:00 All Things Considered
7:30 Folk Music	4:30 Spider's Web	4:30 Spider's Web	4:30 Spider's Web
8:30 Ballads, Bards and Bagpipes	5:00 All Things Considered	5:00 All Things Considered	4:30 All Things Considered
9:30 Jazz Revisited	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 Siskiyou Music Hall
10:00 Weekend Jazz	9:00 Sherlock Holmes	9:00 Lord Peter Wimsey	6:30 Siskiyou Music Hall
	9:30 Hitch Hiker's Guide (10/10)	9:30 Canticle for Leibowitz	9:00 V
	9:30 Gentleman Johnny	10:00 Music From Hearts of Space	9:30 T
	10:00 The Blues	11:00 Post Meridian	10:00 P

offers performances by great
including concerts by the Berlin
100th anniversary season in 1982.
Thursdays at 2 pm.

Guide to the Galaxy pokes
social values and the science-fiction
presentation. The series airs
beginning October 10.

Lt. General Johnny recalls the
tall figure, Lieutenant-General
commander of the British forces
in World War, through fictional
drama airs Mondays at 9:30 pm.

Symphony Orchestra presents
in its 1982-83 season, led by
Herbert von Karajan. The series begins
Thursdays at 2 pm.



Herbert von Karajan leads the Berlin Philharmonic

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
9:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
10:00 About Women	9:45 Veneration Gap	9:45 Veneration Gap	10:00 Jazz Revisited
11:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 San Francisco Opera
2:00 Music From Europe	2:00 Music From Europe	2:00 International Festival	3:00 Studs Terkel
4:00 New Dimensions	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	4:00 Siskiyou Music Hall
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
9:00 New Letters On The Air	9:00 New Letters On The Air	8:00 New York Philharmonic	8:00 A Mixed Bag
9:30 The Poem That Never Ends	9:30 The Poem That Never Ends	10:00 Jazz Album Preview	10:00 Jazz Alive!
10:00 Possible Musics	10:00 Possible Musics	10:45 Weekend Jazz	12:00 Weekend Jazz
11:30 Post Meridian	11:30 Post Meridian		

SUNDAY

*by date denotes composer's birthdate

7:00 am Anto Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am A Brahms Banquet

A five-part series featuring the music of master pianist Detlef Kraus, celebrating the complete piano music of Johannes Brahms.

Oct. 2 To be announced.

Oct. 9 In an all-Brahms program, pianist Detlef Kraus performs Rhapsody in G Minor, Opus 79, No. 2; Four Ballads, Opus 10; and Eight Pieces, Opus 76; plus Variations and Fugue on a Theme by Handel, Opus 24.

Oct. 16 Pianist Detlef Kraus is the soloist on a program featuring Brahms' Variations on a Theme by Schumann, Opus 9; Sonata in C, Opus 1; Six Pieces, Opus 118; and Scherzo in E-flat Major, Opus 4.

Oct. 23 Pianist Detlef Kraus performs Variations on an Original Theme, Opus 21, No. 1; Sonata in F Minor, Opus 5; Seven Fantasies, Opus 116; and Variations on a Hungarian Theme, Opus 21, No. 2, all by Brahms.

Oct. 30 Pianist Detlef Kraus performs four works by Brahms: Rhapsody in B Minor, Opus 79, No. 1; Sonata in F Sharp Minor, Opus 2; Four Piano Pieces, Opus 119; Three Intermezzi, Opus 117; and Variations on a Theme by Paganini, Opus 35.

12:00 n Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

Oct. 2 Recordings of the internationally acclaimed LaSalle Quartet of Cincinnati are featured, along with a visit with member Walter Levine.

Oct. 9 The Bamberg Symphony is about to begin a cross-country American visit directed by Eugen Jochum. His daughter, Veronica, will also appear with the orchestra as pianist. This program features conversation with father and daughter, and music by both artists.

Oct. 16 Italian conductor Riccardo Muti makes his American opera debut with concert performances of Verdi's "Macbeth." Muti discusses his views regarding Verdi and fidelity to the text.

Oct. 23 The duo-pianists Veri and

Jamanis have scheduled two New York concerts this season, in which they will cover all of George Gershwin's keyboard music, both popular and classical. Close friends of the Gershwin family, the Veri/Jamanis team are guests, as well as Gershwin family members and friends.

Oct. 30 The Warsaw Philharmonic soon embarks on a U.S. tour with music director Kazimierz Kord. In addition to a talk with the maestro, the program samples some of the orchestra's tradition which includes a strong commitment to modern Polish symphonic music.

1:00 pm Chicago Symphony Orchestra

Sir Georg Solti directs the 1983-84 season of concerts.

Oct. 2 In connection with the centennial observance of the death of Richard Wagner, Sir Georg Solti opens the Symphony's season with a complete concert performance of Wagner's opera *Das Rheingold*. The cast of 14 vocal soloists is headed by bass-baritone Siegmund Nimsgern as Wotan, baritone Hermann Becht as Alberich, tenor Siegfried Jerusalem as Loge; mezzo-soprano Gabriele Schnaut as Fricka, and basses Gwynne Howell and Malcolm Smith as the giants Fasolt and Fafner.

Oct. 9 Piano virtuoso Maurizio Pollini performs the Piano Concerto, Op. 42, by Arnold Schoenberg, as the highlight of the concert led by guest conductor Claudio Abbado. The Chicago Symphony Chorus, prepared by its associate director James Winfield, will perform Mozart's rarely heard *Kyrie* in D Minor; four selections from "Sacrae symphonies" by Giovanni Gabrielle; and the Profession into the Cathedral from Act 2 of Wagner's "Lohengrin," with Kurt Link as soloist.

Oct. 16 Håkan Hagegård, leading baritone with the Stockholm Royal Opera, makes his Chicago Symphony debut in this concert led by conductor James Levine. The program opens with Mozart's overture to "The Clemency of Titus," and continues with Mozart's rarely heard aria "Rivolgete a lui lo sguardo," Ravel's song cycle "Don Quichotte à Dulcinee" and his "Daphnis and Chloe" Suite No. 2; Gustav Mahler's "Songs of a Wayfarer;" and the Prelude and Love-Death from Wagner's "Tristan und Isolde."

Oct. 23 Leonard Slatkin guest conducts "Cumulus Nimbus" by Hanlon; Symphony

No. 3 in C Major, Op. 52, by Sibelius; and Symphony No. 3 ("Pastoral" Symphony) by Vaughan Williams.

Oct. 30 The American premiere of "Quatre Chansons Francaises," of four French songs, composed by Benjamin Britten at age 14 and unperformed in his lifetime, features mezzo-soprano Claudine Carlson. Symphony No. 70 in D, among the least known of Haydn's works, opens the program, which concludes with Schumann's Symphony No. 3, the "Rhenish."

3:00 pm Alec Teague's 8 x 10 Glossy

Writer, actor, director, producer and creator of the Shakespeare spoof "Aside by Aside," Alec Teague hosts this lively look at show business: its intricacies, follies, foibles and successes. Produced by KSOR.

Oct. 2 Actors on Directors: By popular demand, a retort, with guest Joan Stuart-Morris, Wayne Ballantyne and Joe Vincent.

Oct. 9 The Community Theater in Experienco: Trials, tribulations and rewards of amateur theater with guests from Medford, Ashland, and Yreka.

Oct. 16 Should Children Perform: When to start, what to do, where to go. Will it ruin their lives? What to watch out for.

Oct. 23 Thank God for Popcorn and Coko: Movie theater owners/managers talk about what it's like to try to make money on movies.

Oct. 30 The Next 50 Years: Artistic Director Jerry Turner talks about the future of the Oregon Shakespearean Festival.

4:00 pm Siskiyoo Music Hall

Oct. 2 DVORAK: Symphony No. 3 in E-flat, Op. 10

***Oct. 9** SAINT-SAENS: Violin Concerto No. 3 in B Minor, Op. 61

Oct. 16 KODALY: Hary Janos Suite

Oct. 23 BORODIN: Polovestian Dances

Oct. 30 ALBENIZ: Suite Espagnola

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Folk Music

Your host is Brian Lehmann.

8:30 pm Ballads, Bards and Bagpipes

Featuring the folk music of Ireland, Great Britain and Europe.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Oct 2 Big Band Boogie Boogie woogie as played by the big bands of Lionel Hampton, Gene Krupa, Cat Anderson and others.

Oct. 9 Swingin' the Oldies Sentimental old tunes as played by small jazz groups and big bands.

Oct. 16 Carnegie vs. Studio Carnegie Hall and studio recordings of the same tunes by Goodman, Ellington and Herman.

Oct. 23 Mound City Blue Blowers Selected recordings by a group that began as a novelty band but which changed its format.

Oct. 30 Savitt and the Classics Classical compositions as played by a big band which made a specialty out of such music.

10:00 pm Weekend Jazz

2:00 am Sign-Off

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MONDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am First Concert

Your host is Traci Maltby.

Oct. 3 RAVEL: Quartet in F

Oct. 10 POULENC: Concerto in G for Organ, Strings and Continuo

Oct. 17 CHOPIN: Les Sylphides

Oct. 24 BACH: Brandenburg Concerto No. 3

Oct. 31 BACH: Toccato and Fugue in D Minor

12:00 n KSOR News

2:00 pm Music Mountain

Music Mountain, in Falls Village, Connecticut, the oldest continuing chamber music festival in North America, presents its 54th season of concerts featuring in-residence ensemble, the Manhattan String Quartet.

Oct. 3 The Manhattan String Quartet, featuring Marcus Thompson (viola), plays Mozart's Quartet in G Minor; Dvorak's Quartet in F Major, "The American;" and Quintet in C Major, Op. 29, by Beethoven.

Oct. 10 Pianist Abba Bogin joins the Manhattan String Quartet in performances of Haydn's Quartet Op. 76, No. 6; Quartet Op. 44, No. 2, by Mendelssohn; and Piano Quintet in F Minor by Franck.

Oct. 17 Pianist Rebecca Penneys and violinist Piotr Janowski join the Manhattan String Quartet in this Jacques Gordon Memorial Concert. Works include String Quartet by Edward Collins; "Lullaby" by Gershwin; "The Song is You" by Jerome Kern; and Concerto in D Major, Op. 21. **This program concludes the series.**

2:00 pm The Pittsburgh Symphony Orchestra

Twenty-six concerts from the Pittsburgh Symphony's 1982-83 season are led by Music Director Andre Previn, Associate Conductor Michael Lankester, and a stellar roster of guest conductors. The series includes lively intermission features on the orchestra and its performances, often hosted by Maestro Previn.

Oct. 24 Andre Previn conducts Sir Hamilton Harty's arrangement of Handel's "Music for the Royal Fireworks." Also featured are Mozart's Piano Concerto No. 24 in C Minor, K. 491, with Previn as soloist conducting from the keyboard; and Beethoven's Symphony No. 7 in A Major, Opus 92.

Oct. 31 Andre Previn conducts Brahms' Variations on a Theme by Haydn, Opus 56a; Rachmaninoff's Piano Concerto No. 1 in F-sharp Minor, Opus 1, with soloist Lydia Artymiwi; and Offenbach's "Gaité Parisienne."

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Oct. 3 To be announced.

Oct. 10 Judith Rossner discusses her book "August," which concerns a woman undergoing psychiatric analysis and what happens to her when her psychiatrist goes on vacation.

Oct. 17 Michael Bosso talks about his book, **The War Lord**, an in-depth study of the struggles between the Chinese war lords in the 1920's.

Oct. 24 Cindy Packard discusses her novel, **Hell's Bolls**, about the trials and tribulations of a neurotic young woman.

Oct. 31 J. Fred MacDonald writes about his book, **Blacks and Whites on TV** a study of the difficulties blacks have faced in the past couple of decades trying to get into television.

4:30 pm Spider's Web

Stories of adventure for children and adults.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Oct. 3 PACHELBEL: Suite in B—flat

***Oct. 10** VERDI: Overture to
"I Vespri Siciliani"

Oct. 17 PIXIS: Concerto for Piano
and Orchestra

Oct. 24 BRAHMS: Variations on a
Theme of Haydn

Oct. 31 RIMSKY-KORSAKOV: Night on
Bald Mountain

9:00 pm The Adventures of Sherlock Holmes

Oct. 3 Black Potter When an old sea captain is found harpooned to a wall after a night of drunken revelry, Holmes steps in to investigate. **This program concludes the series.**

9:00 pm The Hitch-Hiker's Guide to the Galaxy

This series, the most popular radio drama ever broadcast by the BBC, pokes fun at contemporary social values and the science fiction genre.

Oct. 10 In this opening episode, the Earth is leveled to make way for an intergalactic highway, and hero Arthur Dent embarks on a journey into outer space.

Oct. 17 After narrowly escaping the Earth's destruction Arthur Dent must choose between being hurled into space or enduring a Vogan poetry reading.

Oct. 24 Rescued by the despicable Vogons, Arthur Dent finds himself amid a terrifying missile attack, from which there appears to be no escape.

Oct. 31 The Earth's origins are revealed to hero Arthur Dent as his fellow hitch-hikers confront a life-threatening force.

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9:30 pm They Called Me Gentleman Johnny

Imagined memoirs chronicle the life of an actual historical figure, Lieutenant-General John Burgoyne, a commander of the British forces at the battles of Saratoga and Charleston during the Revolutionary War, in this 13-part drama. Written and read by Phillip Burton as Burgoyne.

Oct. 3 Childhood and Elopement

Oct. 10 Trouble in his Marriage

Oct. 17 In Debt

Oct. 24 In Exile

Oct. 31 At War in Portugal

10:00 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off

Spider's Web

is back

**featuring
Huck Finn**

**Mondays
and
Tuesdays
4:30 pm**

TUESDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svensgaard.
Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.

10:00 am First Concert

Oct. 4 MACDOWELL: 12 Virtuoso Studies

Oct. 11 GRIEG: Peer Gynt Suite No. 1

Oct. 18 BEETHOVEN: Symphony No. 7

***Oct. 25** BIZET: L'Arlesienne Suite No. 1

12:00 n KSOR News

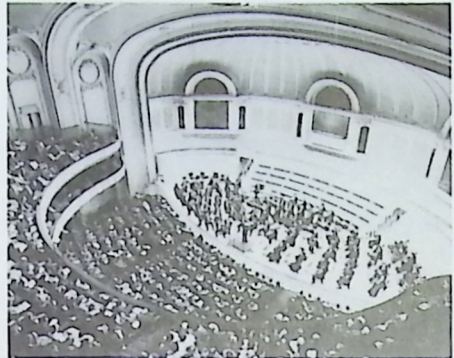
2:00 pm Chicago Symphony Orchestra

Oct. 4 In connection with the centennial observance of the death of Richard Wagner, Sir Georg Solti opens the Symphony's season with a complete concert performance of Wagner's opera *Das Rheingold*. The cast of 14 vocal soloists is headed by bass-baritone Siegmund Nimsgern as Wotan, baritone Hermann Becht as Alberich, tenor Siegfried Jerusalem as Loge; mezzo-soprano Gabriele Schnaut as Fricka, and basses Gwynne Howell and Malcolm Smith as the giants Fasolt and Fafner.

Oct. 11 Piano virtuoso Maurizio Pollini performs the Piano Concerto, Op. 42, by Arnold Schoenberg, as the highlight of the concert led by guest conductor Claudio Abbado. The Chicago Symphony Chorus, prepared by its associate director James Winfield, will perform Mozart's rarely heard *Kyrie in D Minor*; four selections from "Sacrae symphonies" by Giovanni Gabrielle; and the Profession into the Cathedral from Act 2 of Wagner's "Lohengrin," with Kurt Link as soloist.

Oct. 18 Haken Hagegard, leading baritone with the Stockholm Royal Opera, makes his Chicago Symphony debut in this concert led by conductor James Levine. The program opens with Mozart's overture to "The Clemency of Titus," and continues with Mozart's rarely heard concert aria "Rivolgete a lui los guardo," Ravel's song cycle "Don Quichotte a Dulcinee" and his "Daphnis and Chloe" Suite No. 2; Gustav Mahler's "Songs of a Wayfarer;" and the Prelude and Love-Death from Wagner's "Tristan und Isolde."

Oct. 25 Eminent Soviet-born conductor Maxim Shostakovich, son of the late composer Dmitri Shostakovich, directs the performance of guest soloist Horacio Gutierrez on Rachmaninoff's Concerto in D Minor, Op. 30. The concluding work is Tchaikovsky's Symphony after Byron's "Manfred," Op. 58.



Orchestra Hall - Chicago

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Oct. 4 **Cowgirls of Eastern Oregon** Cowgirls of the 50's and 60's reminisce about their days on the Eastern Oregon rodeo circuit.

Oct. 11 **The Quality of Mercy: The Rescued and the Rescuers** A portrait of Salvadoran refugees now living in camps in Honduras and Costa Rica.

Oct. 18 **Profile: William Warfield** The renowned black operative baritone William Warfield talks about his life and career.

Oct. 25 **Homo Visits: Medical Care for the Home-Bound** An examination of comprehensive home care for the elderly focuses on the alternatives of nursing homes and long hospital stays.

4:30 pm Spider's Web

Stories of adventure for children and adults.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Oct. 4** DAMASE: Sonata for Flute and Harp
Oct. 11 COUPERIN: Les Nations
Oct. 18 REGER: Sonata for Clarinet and Piano
***Oct. 25** STRAUSS JR: Emperor Waltz

9:00 pm Lord Peter Wimsey

Lord Peter begins a painstaking investigation when his sister's fiancé is murdered and his brother, the Duke of Denver, is charged with the crime, in "Clouds of Witness."

Oct. 4 A Spoof on the Defense
The clouds of mystery surrounding the death of Captain Denis Cathcart disappear when Lord Peter uncovers new evidence. **This program concludes "Clouds of Witness."**

Oct. 11 Armistice Night At the distinguished Bellona Club, the death of elderly General Fentiman — the apparent victim of a heart attack—sets off a tale of intrigue and possible scandal. **This begins a new story, "The Unpleasantness at the Bellona Club."**

Oct. 18 The General's Last Evening
Lord Peter Wimsey is asked to establish the exact moment of General Fentiman's death—a detail that largely affects the outcome of the elderly gentleman's will.

Oct. 25 Mr. Oliver The mysterious Mr. Oliver may hold the key to General Fentiman's death.

9:30 pm A Canticle for Leibowitz

This 15-part series based on the classic science fiction novel by Walter M. Miller, Jr. follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the Earth. Produced by WHA Drama Center in Madison, Wis.

Oct. 4 The Church appears to be mankind's only link to the mysterious 20th century, as the story of Brother Francis opens.

Oct. 11 Brother Francis stumbles upon the ruins of an ancient fallout shelter and artifacts which may have belonged to the legendary monk, Isaac Leibowitz.

Oct. 18 Brother Francis shares his discovery of Leibowitzian relics with the skeptical monastery leader, Dom Abbot Arkos.

Oct. 25 Finally permitted to take his sacred vows, Brother Francis begins the task of copying a centuries-old blueprint created by Leibowitz.

10:00 pm Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

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WEDNESDAY

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6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

Oct. 5 STAMITZ: Concerto for Viola and Orchestra in B

Oct. 12 PERLE: String Quartet No. 5

Oct. 19 WAGNER: Tannhauser Overture

***Oct. 26** DOMENICO SCARLATTI: Good Humored Ladies Ballet Suite

12:00 n KSOR News

2:00 pm Music from Interlochen

Recorded at the Interlochen Center for the Arts in Michigan, this series features orchestral, choral, chamber and organ music by various visiting artists.

Oct. 5 The National Music Camp's World Youth Symphony Orchestra, led by conductor Henry Charles Smith and guest conductor Glenn Block, play Brahms' Tragic Overture, Op. 81; "Alborado del Gracioso" by Ravel; and Prokofiev's Concerto No. 2. Pianist Panayis Lyras is featured as soloist.

Oct. 12 The Interlochen Arts Academy Guest Recital welcomes the New World String Quartet: Curtis Macomber, violin; William Patterson, violin; Robert Dan, viola; and Ross Harbaugh, cello. Works include Mozart's Quartet in F Major, and Brahms' Quartet in C Minor, Op. 51, No. 1

Oct. 19 In this Interlochen Arts Academy guest recital, featuring guest organist James Kibbie, works include Bach's Prelude and Fugue in D Major, BWV 532, and "Klavierübung Dritter Teil;" three Improvisations by Tournemire; Chorale No. 2 in B Minor by Franck; and Toccata by Pepping.

Oct. 26 Conductors Glenn Block and Henry Charles Smith lead the National Music Camp's World Youth Symphony Orchestra in Kabalevsky's Overture to "Colas Breugnon," Op. 24; Suite from "Romeo and Juliet" by Prokofiev; and Hovanness' Symphony No. 2 (Mysterious Mountain).

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Oct. 5 Humor in Music, Part II Nadeau with guest William Cavness, presents a gamut of humorous musical compositions by Debussy, Satie, Beethoven, Mozart and others.

Oct. 12 The History of Jazz Piano, Part I Bob Winter, noted Boston jazz pianist, illustrates evolving jazz piano idioms and recreates the styles of such piano greats as Fats Waller, Art Tatum and Erroll Garner.

Oct. 19 The History of Jazz Piano, Part II

Oct. 26 Nineteenth Century Program Symphonies, Part I: Berlioz Written upon Berlioz's return from the Villa Medici, "Harold in Italy" was commissioned by Paganini—and then cancelled after the first movement had been completed.

4:00 pm Common Ground

A look at world affairs produced by the Stanley Foundation. This month's programs feature an in-depth examination of the United Nations.

Oct. 5 Kurt Waldheim — A Look Back Waldheim reflects on his ten years as Secretary-General of the UN, identifying his most memorable accomplishments and most frustrating disappointments, and also recommends steps that he feels would strengthen the UN.

Oct. 12 The General Assembly — Democracy or Demagoguery? Critics of the UN often cite the General Assembly as the UN organ in which an "automatic majority" of nations passes resolutions hostile to US interests. Two former General Assembly leaders, Ismat Kittani (Ministry of Foreign Affairs, Iraq) and Imre Hollai (Deputy Foreign Minister, Hungary), describe the institution's procedures and defend its practices.

Oct. 19 The United Nations — A Changing Institution Three men, Stephane Hessel, former French ambassador, former Japanese ambassador Shizui Saito, and Louis Sohn, Professor of International Law at the University of Georgia, who have been involved with the UN for its early days, trace the changes which have happened over 38 years and identify steps which would strengthen the organization today.

Oct. 26 Palestinian Refugees John Liles, director of the UN Relief and Works Agency for Palestine Refugees in the Near East (UNRWA), discusses the special problems faced by the Palestinians, a displaced population.

4:30 pm The Hitch-Hiker's Guide to the Galaxy

A repeat of Monday night's program.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct. 5 DELIUS: Song of Summer

Oct. 12 VAUGHN-WILLIAMS: Concerto for Oboe and String Orchestra

Oct. 19 HARRISON: Suite for Cello and Harp

Oct. 26 BEETHOVEN: Sonata for Violin and Piano No. 1 in D Major Op. 12 No. 1

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

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If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Oct. 6 HANDEL: Fireworks Music

Oct. 13 KALINNIKOV: Symphony No. 1

***Oct. 20** IVES: Symphony No. 2

Oct. 27 HOLST: The Planets

12:00 n KSOR News

2:00 pm Music from Europe

A 13-week series of performances by great European orchestras. The season opens with concerts by the Berlin Philharmonic from its 100th anniversary season in 1982.

Oct. 6 Conductor Host Stein leads the Berlin Philharmonic in Beethoven's "Leonore" Overture, Opus 72a; Tchaikovsky's Andante Cantabile from the String Quartet No. 1, Opus 11, (arrangement by Schmid); and Wagner's Overture to "Die Meistersinger." Also featured are works by Paganini, Reinecke, Chopin and Dvorak.

Oct. 13 Guest conductors Andreas Weiss, Nikolai Alexeyev & Igor Golowtschin lead the Berlin Philharmonic in performances of Mozart's Symphony No. 38 in D Major, K. 504 ("Prague"), Ralla's Concerto for Bassel Horn and Orchestra; and Richard Strauss' tone poem "Don Juan," Opus 20.

Oct. 20 Andreas Weiss conducts the Berlin Radio Symphony Orchestra, and Herbert von Karajan leads the Berlin Philharmonic in an all-Beethoven program, featuring "Triple" Concerto for Piano, Violin, Cello and Orchestra in C Major, Opus 56; Symphony No. 6 in F Major, Opus 68 ("Pastorale") and Symphony No. 5 in C Minor, Opus 67.

Oct. 27 Hans Zender conducts the Berlin Philharmonic's performance of Aribert Reimann's Three Songs for Soprano and Orchestra on Poems by Edgar Allen Poe, with soloist Catherine Gayer. Also featured is Gustav Mahler's "Das Klagende Lied."

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller and Martin Osterhaus of the Siskiyou Clinic, Ashland.

Oct. 6 The Well of Wisdom Jacob Needleman, professor of philosophy at San Francisco State University and author of "The Heart of Philosophy," takes listeners on a journey to the roots of Western Civilization—Socrates, Pythagoras, Plato—to rediscover the well-lived life and what is truly worthwhile.

Oct. 13 Metamind/Metamorphosis In April, 1943, working in his Sandoz laboratory, Swiss research scientist Dr. Albert



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Hoffman discovered LSD-25, and thus changed the lives of millions over the next 40 years. Here Hoffman, author of **LSD: My Problem Child**," tells how LSD affected his own life in a story of mysticism in the midst of science.

Oct. 20 Dealing with Dangerous Behaviors Psychiatrist Michael Weissberg, director of Emergency Psychiatric Services at the University of Colorado and author of **Dangerous Secrets: Maladaptive Responses to Stress**," analyzes the "dangerous behavior" syndrome, i.e. alcoholism, child abuse, incest, spouse abuse and suicide.

Oct. 27 Pathless Path An exploration into the life and training of a Chinese Taoist scholar/ascetic, Kwan Saihung, with his student, Deng Ming-Dao, author of "The Wandering Taoist," this conversation also focuses on the uniquely powerful one-on-one relationship between student and spiritual master—so different from that found in the case of a guru with thousands of followers.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- ***Oct. 6** SZYMANOWSKI: Myths
- ***Oct. 13** HAYDN: Symphony No. 96
- ***Oct. 20** IVES: Three Places in New England

Oct. 27 PAGANINI: Caprices 1-12 Op. 1

**7:00 pm October 6 Special
Chicago Symphony Orchestra**

In a special broadcast from Orchestra Hall in Chicago, Sir Georg Solti conducts the World Premiere of Lutoslawski's Symphony No. 3. Soloist Adolph Herseth plays Hummel's Trumpet Concerto, and Haydn's Symphony No. 100 ("Military") concludes the concert.

9:00 pm New Letters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists and writers. Programs also feature readings of their works.

Local broadcast funded by Bloomsbury Books of Ashland.

Oct. 6 Paul Spilke Spike reads from a novel in progress, **Vacaville**, dealing with a young woman's attempt to recover from the political turmoil of the 60's.

Oct. 13 Robert Pinski A Berkeley professor and critic, Pinski reads a new poem from his latest book, **An Exploration of America**.

Oct. 20 Alvie Fulton Winner of the 1982 Associated Writing Programs Poetry Series, Fulton reads from her prize-winning book, **Dance Script with Electric Ballerina**.

Oct. 27 New Letter Reader I Readings from the new anthology of **Contemporary Writing**, chosen from the first decade of New Letters Magazine's publication.

9:30 pm The Poem That Never Ends

Poets read from their own works in this program blending music, talk and poetry, often focusing on a special theme.

Oct. 6 Light David Franks, Shirley Kaufman, Owen Dodson and Kenneth Rexroth read their thoughts on the topic of "Light."

Oct. 13 Yours Sha'ir Rasul, James Tate, Judith Johnson Sherwin and Jodi Braxton read from their works.

Oct. 20 Travelling Galway Kinnell, Carolyn Forché, Liam Rector Ai, Charles Levendosky, Beth Joselow, Russell Edson, Myra Sklarew and Charles Simic each share their poems on travelling.

Oct. 27 Legends Poets Dan McCrimmon and Sterling Brown are featured.

10:00 pm Dolby Alignment Tone

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 am Sign-Off

FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am BBC Report

10:00 am First Concert

Oct. 7 IBERT: Divertissement

Oct. 14 HAYDN: Concerto No. 4 in F

Oct. 21 RESPIGHI: Church Windows

Oct. 28 FRANCK: Symphony in D Minor

12:00 n KSOR News

2:00 pm International Festival

Oct. 7 From the 1983 Salzburg Festival, the Salzburg Mozarteum Orchestra, conducted by Uwe Mund, plays Mozart's Divertimento No. 7 in D, K. 205, and March in

D, K. 189, with Serenade No. 3 in D, K. 185. New work for the Salzburg Festival by P.M. Hamel is also featured.

Oct. 14 Conductor Claudio Abbado leads the London Symphony Orchestra in performances of Webern's Six Pieces for Orchestra, Op. 6; Mozart's Concert-Aria, "Vorrei spiegarvi o Dio," K. 418, and Aria, "Ah se is crudel" from "Lucio Silla," K. 135; and Berlioz's "Symphonie fantastique," Op. 14a. Soprano Edita Gruberova is featured as soloist.

Oct. 21 From the 1983 Salzburg Festival, a performance of Brahms' "Liebeslieder" Waltzes, Op. 52 & 65, plus vocal duets and folksong settings, features soprano Edith Mathis; mezzo-soprano Christa Ludwig; tenor Peter Schreier; bass Walter Berry; and pianists Paul Schilhawsky and Erik Werba.

Oct. 28 The Vienna Chamber Ensemble plays Clarinet Quintet in B, Op. 115, by Brahms; Fantasy for Eight Players by Gerhard Wimberger; and Mozart's Divertimento No. 10 in F, K. 247.

4:00 pm Marian McPartland's Piano Jazz IV

Hosted by Marian McPartland, this 13-week series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.



Dudley Moore with Marian McPartland

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Oct. 7 Actor, musician Dudley Moore reminisces with host Marian McPartland about growing up in England and performs a duet on "Exactly Like You."

Oct. 14 Boston-based jazz pianist Marie Marcus joins host McPartland in Dixieland duets, including "That's A-Plenty."

Oct. 21 Marian McPartland welcomes mainstream jazz musician Joe Bushkin who performs "Manhattan" and "They Can't Take That Away From Me."

Oct. 28 McCoy Tyner talks with McPartland about how Earl Hines and John Coltrane influenced his own music, playing several Coltrane pieces.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Oct. 7 ELGAR: Symphonic Study Op. 68

Oct. 14 D'INDY: Symphony on a French Mountain Air

Oct. 21 COPLAND: The Red Pony Suite

Oct. 28 RACHMANINOFF: Five Pièces Op. 3

8:00 pm New York Philharmonic

Oct. 7 Pianist Bella Davidovich is featured as soloist on Schumann's Piano Concerto in A, Op. 54. Other works include: Beethoven's Symphony No. 8 in F, Op. 93; First Sea Picture (U.S. Premiere) by Trojahn; and Strauss' "Till Eulenspiegel," Op. 28. Christoph von Dohnanyi guest conducts.

Oct. 14 Christoph von Dohnanyi conducts Symphony No. 88 in G by Haydn; Symphony No. 5 by Henze; and Symphony No. 8 in G, Op. 88 by Dvorak.

Oct. 21 Violinist Gidon Kremer and violinist Kim Kashkashian are featured soloists on Mozart's Sinfonia Concertante in E-flat, K. 364, for Violin and Viola. Zubin Mehta also leads Brahms' Violin Concerto in D, Op. 77; and "Prelude a l'apres midi d'un faune" by Debussy.

Oct. 28 Zubin Mehta conducts Vivaldi's Concerto for 4 Violins; "Swan of Tuonela" by Sibelius; "Konzerstück" by Schumann; Concerto for Flute, Op. 57, by Neilson; and

"Les Preludes" by Liszt. Featured soloists include: violinists Myung-Hi Kim, Marina Kruglikov, Yoko Takebe and Carol Webb; Philip Myers, Ranier de Intinis, John Carabelllo and Aubrey Facenda (horns); Thomas Stacey (English horn); and flutist Julius Baker.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Weekend Jazz

2:00 am Sign-Off

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SATURDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

Hosts: Dwight Roper and Ann Staley. This month's topics include the battle for economic and legal control between consumers and managers of public schooling: from renaissance to Reagan. Why did economic and legal control shift from consumers to managers of public schooling? Who wanted it that way? What was gained and lost? What will be the future forms of control over public school?

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Oct. 1 Big Band Boogie Boogie woogie as played by the big bands of Lionel Hampton, Gene Krupa, Cat Anderson and others.

Oct. 8 Swingin' the Oldies Sentimental old tunes as played by small jazz groups and big bands.

Oct. 15 Carnegie vs. Studio Carnegie Hall and studio recordings of the same tunes by Goodman, Ellington and Herman.

Oct. 22 Mound City Blue Flowers Selected recordings by a group that began as a novelty band but which changed its format.

Oct. 29 Savitt and the Classics Classical compositions as played by a big band which made a specialty out of such music.

10:30 pm Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am The San Francisco Opera

A nine-part series highlighting the San Francisco Opera's 1982 fall session. The performances, marking the first season of the company under the leadership of General Director Terence A. McEwen, feature many of opera's most famous singers and conductors.

Oct. 1 (Early curtain at 10 am) Julius Caesar Mezzo-soprano Tatiana Troyanos sings the title role in Handel's baroque masterpiece, with Valerie Masterson as Cleopatra and Sarah Walker as Pompey's widow Cornelia. Charles Mackerras conducts.

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Oct. 8 Norma Joan Sutherland sings the title role in Bellini's bel canto tour de force, with Marilyn Horne as Adalgisa, and Leslie Richards as Clotilde. (Ends 2:45 pm)

Oct. 15 The Barber of Seville In Rossini's comedic opera, Dale Duesing is heard as Figaro and Dano Raffanti plays Count Almaviva. Andrew Meltzer conducts. (Ends 2:45 pm)

Oct. 22 Turandot The famous Puccini opera features Linda Kelm in the title role, with Nicola Martinucci as the courageous suitor who ultimately wins her hand. Actor-comedian Eddie Albert makes his operatic debut as the ancient emperor Altoum, and MyungWhun Chung conducts. (Ends 2:45 pm)

Oct. 29 (Early curtain at 10 am) Le Nozze di Figaro Hermann Prey plays the title role of Susanna in Mozart's "Le Nozze di Figaro," the comic adventures of the resourceful barber of Seville. Lucia Popp plays Susanna and Silvio Varviso conducts. (Ends 2:15 pm)

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Oct. 1 John Rockwell, music critic of the New York Times, discusses his recent book entitled **All American Music: Composition in the Late 20th Century.**

Oct. 8 Nick Salvatore, author of **Eugene Debs**, talks about the founder of the International Workers of the World (IWW).

Oct. 15 Folksinger Molly Scott visits and plays some of her music.

Oct. 22 A visit with Jaroslav Pelikan, professor of history and religion at Yale University.

Oct. 29 Journalist Nora Ephron discusses and reads from her recently published first novel **Heartburn.**

4:00 pm Siskiyou Music Hall

Oct. 8 ADAM: Gisselle

Oct. 15 SIBELIUS: Karelia Suite

Oct. 22 LISZT: Mephisto Waltz No. 1

Oct. 29 ORFF: Carmina Burana

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm **Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm **A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

Oct. 1 Comedy by Nichols & May, with music by Fred Holstein, Peggy Seeger, Arlo Guthrie and others.

Oct. 8 Comedy by Dick Gregory, with music from Kate Wolf, Stan Rogers, Judy Collins and others.

Oct. 15 Musical guests include Art Thieme, Emmylou Harris, Greg Brown and others, with the comedy of Jean Shepherd.

Oct. 22 Comedian Capt. Kendall Morse is joined by musical guests Heather Cotton, Bonnie Koloc, Pete Seeger and others.

Oct. 29 The comedy team of Bob & Ray, with music of Joan Baez, Memphis Slim, Leo Kottke and more, are highlights.

10:00 pm **Jazz Alive!**

Recorded live wherever jazz is performed in the United States and abroad.

Oct. 1 Renowned pianist/composer Billy Taylor hosts performances by Los

Angeles-based jazz artists, including bassist Abe Laboriel and his fusion septet, Koinonia; singer, composer, pianist Les McCann; and composer Ernie Watts.

Oct. 8 Highlights from Los Angeles, Boston and New York night clubs include performances by mainstream jazz pianist Ronnie Matthews; West Coast vocalist Ernestine Anderson and her trio; and Herb Pomeroy, noted Big Band exponent.

Oct. 15 Celebrated pianist-composer Billy Taylor hosts a program featuring highlights from Norway's Molde International Jazz Festival, including performances by alto-saxophonist Earle Warren and blues singer Jimmy Witherspoon.

Oct. 22 Renowned pianist/composer Billy Taylor hosts a musical celebration featuring tenor saxophonist Warne Marsh and bassist Red Mitchell, Los Angeles-based pianist Frank Strazzeri, and bassist Harvey Swartz in a voice-and-bass duo with vocalist Sheila Jordan.

Oct. 29 Television announcer/jazz buff Paul Anthony hosts a program featuring tenor saxophonist Billy Harper and his quartet, and acclaimed jazz improvisationalists the Heath Brothers.

12:00 m **Weekend Jazz**

2:00 am **Sign-Off**

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Two Sonnets by Marky Kelly

Beloved: why is such a perfect word
Forsaken in the stream of modern thought?
The purest claim to love is never heard
Or read by dime-store connoisseurs who've bought
Their pining poems painted into flowers
Which flutter shyly through the turgid mails
To their appointed rounds. And now the powers
That (advertising) be have sold us sails
And sunsets, couples stylishly embraced,
And simple thoughts—simplicity the key
To simple minds ignoring in their haste
A simple truth one word bestowed on me:
 As you are my beloved, so I too
 Am strong and worthy to be loved by you.

A heart in love is common as the stuff
Of beaches—soundly beaten by the sea
To ply itself into a faceless, rough
But yielding grain of bare simplicity.
Deny hearts love, and find instead of sand
Obsidian: self-fusion into black—
No longer to be sifted through the hand
Of tenderness, until time brings it back
To Love's relentless ocean. Thus it is
My fortune, that my heart no longer rests
In smooth cool darkness; now alongside his,
It sometimes grinds and chafes, but still attests:
 There is no shame in commonality
 When hearts in love among them number me.

Marky Kelly once worked at KSOR and now "directs traffic" for an AM station in Crescent City. She "revels" in the Elizabethan sonnet, two examples of which are published here.

A Trio by Susan Spady

A Love or a Season

My wool coat steams by the fire.
Its vapor blurs
with smoke from your pipe.
Each night by this fire I read you
an endless mystery
whether or not

you are here.

I come to a page where rain
falls on words we have spoken.
And then to a page with no past.
I imagine you enter

a shaft of night

wet light in your hair.

I bend my head to the page; my ear
inclines to you.

Drops blur the window and draw
your eyes.

You tell me
you love the rain.

Down to the Rind

Baby teeth scallop the watermelon,
cheeks and tummies turn flypaper,
toes serve seeds a u jus to grass.
Berserk bodies, splashed clean
in summer rain, smell faintly pink.

Before we know, the sun skimps,
squeezes us indoors. Frozen dirt
grimes the narrow light.
My nails grow ladylike,
sweetened by no flower's breath.

Children, spilling popcorn,
chomp the edges of my mind.
Those stalks were flames of marigold,
those twigs drooped lilac.

Susan Spady, an Ashland writer, has contributed several articles to the *KSOR Guide* this year. She is also writing children's stories. Her poetry publications include work in *The Raven* (University of

Alaska), *Finding the Boundaries* (Alaska State Council of the Arts), and *West Wind Review* (SOSC). She has read at the Blue Star Gallery.

You Could Dream

Charlene, I dreamed of you last night,
unexpectedly, by the door as I was leaving.
Your delicate feet felt no weight.
The canapes, martinis, the lonely chocolate mousse—
all that you hide in you designer tents—
had vanished. From somewhere in your pelvis
light lifted your face, sparked your hair,
outshining every tint you've had applied.
In your eyes, screened by no executive clock,
a clear wave crested.

I gasped, "You're beautiful!"
and wanted to tell you now—
but you confuse me, your impenetrable perfume
gold hoops and chains, your green swoops,
jewels flying from your bastioned poise—

How I wanted to tell you, Charlene,
you could dream
yourself.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

The Dream Begins

Contd. from page 21

unison as did words. We spent a lot of time together.

Toward the end the work was almost constant—ten and twelve hour days seven days a week. I became a fixture at Ken's home the way Bill Cottrell and Bob Stedman had at Angus Bowmer's those first summers of the Festival—eating, living and sleeping there. I fell in love with Allegra, Ken's three-year-old blond bombshell, and asked her to marry me, but she refused. I finally made friends with Ian, his seven-year-old. Marsha Boettcher, Ken's wife, is the best mother I've met since my mother. The closeness I felt with the Boettchers might simply be an outgrowth of the time we spent together. But this feeling of family seems to surround the Festival.

It is in one sense a family of artists, and among the actors, technicians and costumers who work in repertory companies from Alaska to San Diego, there seems a consensus that nowhere is there another institution which compares with the Festival.

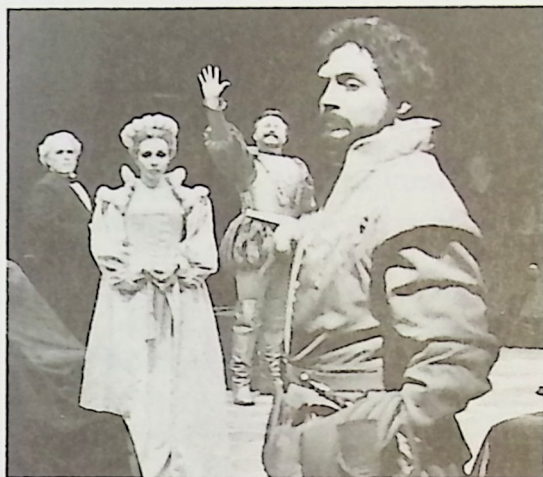
This is true, it would seem, primarily because of Angus, because of the way he gave room for others to contribute their personality, the intricate geography of their own palmtree to the ever-moist cement of the Festival's form, just as Ken and I were given permission with the documentary.

It is actually this quality of Angus Bowmer's which makes the documentary title, "The Dream Begins," a misnomer, for though the program begins by placing Angus at what was then Southern Oregon Normal School in 1931, four years before the inception of the Festival, it is impossible to say when the dream began.

Angus says in his book, *As I Remember, Adam*, that he was the least talented of his family, and so in order to make a name for himself, he knew he would have to do something which no one else had done before. Automatically, he said, his achievement would be the best. After more than 600 hours of attention to the dream and its descendants, I find it difficult to assign Angus' reason as definitive.

That a theater of international regard could be birthed in the foothills of the southern Oregon Cascades by a college professor, his wife, and a few of his students, seems more than the product of a whim in Angus' youth. It is a testament to what is possible when a dream finds in a man an accomplice.

It is perhaps a permanent function of the dream that for all its fifty years of unfolding it is still beginning, still searching to define itself. And even if the entity of the Oregon Shakespearean Festival were to cease to be, the dream would not die, but circle the earth in search of another dreamer.



Joe Kogel, a freelance writer, wrote the 1982 special Shakespearean section of the Asbland Daily Tidings which received the Oregon Newspaper Publisher's Association first place award in the special section category and second place in the National Newspaper Association Better Newspaper Contest.

The video documentary, "The Dream Begins," can be viewed in the Oregon Shakespearean Festival Exhibit Center, East Main Street at Pioneer in Asbland. The Exhibit Center is open 10:30 am - 1:30 pm. The documentary will be shown daily at 11:00 am. Closed Mondays.

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

- 1 State Ballet of Oregon** performs "Axis" and "Les Clowns" at the College of the Siskiyous, **Weed, CA** 8:15 curtain (916) 938-4462

Concert, Jazz with Bodin & Zanetto. Sponsored by the Umpqua Community College Music Dept. 8 pm. UCC, **Roseburg.** (503) 440-4600

Concert, Macchu Picchu Band, playing Latin American music on traditional native instruments. 8 pm. Yreka Community Theater, **Yreka.** (916) 842-2355

and **2 One-act Plays,** "Tennessee," and "September Song," presented by the Scott Valley Theatre Company. October 1, 8 pm. Oct. 2, 2 pm. Fort Jones Community Center, **Fort Jones.** (916) 842-5298

and **2 Women's Art Festival,** sponsored by NOW. Umpqua Valley Arts Center, 1624 W. Harvard, **Roseburg.** (503) 672-2532

thru **9 Exhibit, "Cottage Industry,"** works of Guild members specializing in cottage industry crafts and "bread and butter" production items. Bandon-by-the-sea Oldtown Guild, 230 Second St., **Bandon.** Tues-Sun, 10 am-5 pm. (503) 347-9556

- 1** thru **21 Clifford Sowell Memorial Exhibit.** Watercolors & drawings by the late SOSOC Art faculty member. Reception October 4, 7-9 pm. Stevenson Union Gallery, Southern Oregon State College, **Ashland.** (503) 482-6465

thru **31 Exhibit, Paintings & Sculpture by Joelle Smith,** and **Masks by Jane Clugston.** Reception October 1, 6-8 pm. Hanson Howard Galleries, 505 Siskiyou Blvd., **Ashland.** (503) 488-2562

thru **31 Exhibit, Weavings by "Heddles and Treadles,"** the Coos County Handweavers' Guild. Gallery Room, Public Library, 525 W. Anderson Ave., **Coos Bay.**

- 2 Concert, Jazz with Bodin & Zanetto.** 2 pm. Umpqua Community College, **Roseburg.** (503) 440-4600

"Up Front" Film Series, "La Cage Aux Folles II," 7 pm. Siskiyou Performing Arts Center Playhouse, **Yreka.** (916) 842-6720

thru **31 Exhibit, Metal Sculptures and Prints by Al Goldsby, and Watercolors and Acrylics by Kirk Lybecker.** Opening Reception October 2, 1-4 pm. Coos Art Museum, 515 Market Ave., **Coos Bay.** (503) 267-3901

- 3 Southern Oregon Photographic Association Meeting.** Photo program and color slide contest. 7:30 pm. BLM Bldg., 3040 Biddle Rd., **Medford.** (503) 779-8421

- 4 **Concert, Rogue Valley Symphony**, performing a program of music from Elgar, Rodgers/Bennett, Gershwin/Rose and Bernstein, conducted by Yair Strauss. 8 pm. Church of Jesus Christ of Latter Day Saints, **Grants Pass**. (503) 482-6353

11 and 18 **Class, Photography, by Dr. Paul Walker**: "Making a Picture," nature studies. All skill levels. Field trip October 22. 7-9 pm. Rogue Gallery, 40 S. Bartlett, **Medford**. (503) 772-8118

thru 22 **Member All-Media Exhibit, "Still Life," and Watercolors by Elizabeth Black**, from the Museum Collection. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. (503) 479-3290

- 6 **Concert, Rogue Valley Symphony**, performing music from Elgar, Rodgers/Bennett, Gershwin/Rose and Bernstein, conducted by Yair Strauss. 8 pm. SOSC Music Recital Hall, **Ashland**. (503) 482-6353

thru 28 **Exhibit, "Disappearing Landmarks or I Remember Medford,"** watercolors by Judy Morris. Reception October 6, 5-7 pm. Rogue Gallery, 40 S. Bartlett, **Medford**. (503) 772-8118

- 7 **Concert, Charlie Daniels**. 8 pm. OIT Gym, **Klamath Falls**. (503) 882-6321

8 and 9; 14-16; 21-22 **Play, "On Golden Pond,"** presented by the Dolphin Players. Fridays and Saturdays, 8 pm. Sunday matinees, 2:30 pm. On Broadway Theater, 226 S. Broadway, **Coos Bay**. (503) 269-2501 or 267-4915

- 7 thru 27 **Exhibit, "The Seasons,"** Batik by Sharon Richert and Pottery by Jan Norlin. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

- 8 **Concert, Rogue Valley Symphony**, performing music by Elgar, Rodgers/Bennett, Gershwin/Rose and Bernstein, conducted by Yair Strauss. 8 pm. Medford Senior High School, **Medford**. (503) 482-6353

- 9 **Roseburg Watercolor Society Meeting**. 2 pm. Umpqua Valley Arts Center, 1624 W. Harvard, **Roseburg**. (503) 672-2532

- 10 **Quilters' Guild Meeting**. 7 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

- 11 **Quilters' Guild Meeting**. 10 am. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

thru 23 **Exhibit, "Hats," by Betsy Harrison and Buzzy MacQueen**. Bandon-by-the-Sea Oldtown Guild, **Bandon**. Tues-Sun, 10-5 pm. (503) 347-9556

- 13 **Handspinnners Meeting**. 10 am. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

- 14 **Concert, Classical guitarist Chris Johnson**. 8 pm. Shasta Complex, OIT, **Klamath Falls**. (503) 882-6321

- 15 **State Ballet of Oregon** performs "Axis" and "Les Clowns" in the Jacoby Auditorium, UCC, 8:15 pm. **Roseburg**. (503) 440-4600

"Old Time Music Show," with fiddle champion Carol Ann Wheeler and folk musician Rick Meyers. 8 pm. Port Orford Community Bldg., **Port Orford**. (503) 332-8491

- 15** and 16 **Annual Rummage, Book and Art Sale.** Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532
- and 16 **Wildlife Safari Members Weekend**, featuring bluegrass music by the High Mountain Ramblers, reserve walk-throughs, 10 km & 2 mile fun runs, animal shows and other events. **Winston.** Contact Joe Ross, High Mountain Ramblers, P.O. Box 265, Medford. (503) 779-2532 or 776-4604
- 16** thru 21 **Siskiyou County Photo Show.** Reception Oct. 17 Camera Shasta, 211 W. Miner St., **Yreka**, or 402 N. Mount Shasta Blvd., **Mount Shasta.** (916) 842-6216 or 926-6340
- 17** thru 31 **Exhibit, Pottery by Marion Telerski.** Lithia Creek Arts, 49 N. Main St., **Ashland.** Mon 10-5:30 pm; Tue-Fri, 10-7:30 pm; Sat, 10-6 pm; Sun, 11-5 pm. (503) 488-1028
- 19** **Concert, Empire Brass Quintet**, presented by the Roseburg Community Concert Association. 8 pm. Jacoby Auditorium, UCC, **Roseburg.** (503) 440-4600.
- 20** **Contemporary Lecture Series, "The Unknown Strindberg,"** by Lionel Youst. Noon. Eden I, Southwestern Community College, **Coos Bay.** (503) 888-2525
- Umpqua Weavers Meeting.** 10 am. Umpqua Valley Arts Center, **Roseburg.** (503) 672-2532
- 21** **Concert, Piano Eric Street.** 8 pm. OIT Auditorium, **Klamath Falls.** (503) 882-6321
- 24** thru 31 **Exhibit, Paintings by James Lavadour** of Portland. Stevenson Union Gallery, SOSC, **Ashland.** (503) 482-6465

- 25** thru 31 **Exhibit, Ceramics by Bill Tyner and Watercolors & India Ink drawings by Maureen Cresci.** Grants Pass Museum of Art, Riverside Park, **Grants Pass.** (503) 479-3290
- thru 31 **Exhibit, Paintings by Cliff Melrose and Pottery by Molly Cooley.** Bandon-by-the-Sea Oldtown Guild, **Bandon.** (503) 347-9556
- 27** **Contemporary Lecture Series, "The Coos Art Museum,"** by Kay Lorence. Noon. Eden I, SWOCC, **Coos Bay.** (503) 888-2525
- 28** **Mask Show**, featuring Rogue Valley potters. Lithia Creek Arts, 49 N. Main St., **Ashland.** (503) 488-1028
- 29** **Workshop, Belly Dancing**, sponsored by City of Yreka. Info: Dept. of Recreation, **Yreka.** (916) 842-4386
- Concert, Barber Shop Quartets.** 8 pm. Jacoby Auditorium, UCC, **Roseburg.** (503) 440-4600

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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About Women (Weds. 9:45 am)

Valley Chevrolet, 227 E. 9th Street, Medford, OR 97501

Morning Edition (Mon 6 am)

Citizens Financial Services, Inc., 1000 Biddle Rd., Medford, OR 97501

KSOR Opera

Sun Studs, Inc., P.O. Box 1127, Roseburg, OR 97470

New Dimensions (Thurs 4 pm)

Golden Mean Bookstore, 42 East Main Street, Ashland, OR 97520

Doctors Marc Heller, and Martin Osterhaus of the
Siskiyou Clinic, 987 Siskiyou Blvd., Ashland, OR 97520

New Letters on the Air, (Thurs 9 pm)

Bloomsbury Books, 505 Siskiyou Blvd., Ashland, OR 97520

900 Seconds (Tues 9:45 am)

Clark Cottage Restaurant, 568 East Main Street, Ashland, OR 97520

Special Projects

Medford Steel & Medford Blow Pipe, P.O. Box 2581, White City, OR 97503

Satellite program recordings

3M Company, 8124 Pacific, White City, OR 97503

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Amoco

New York Philharmonic (Fri 8 pm)

Exxon

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